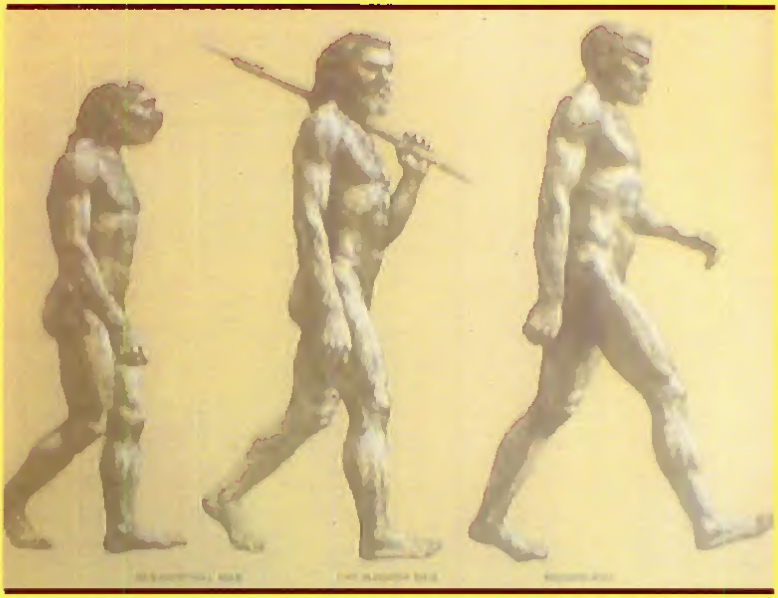
GOVERNMENT MUSEUM, CHENNAI

GUIDE TO
THE ANTHROPOLOGICAL EXHIBITS



by

C.J. JAYADEV

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Government Museum, Chennai-8

With Notes of Revision
by

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NEW SERIES - General Section, Vol.XVIII, No.6, 2009.

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Dr. T.S. Sridhar, Ph.D., I.A.S.
Principal Secretary and Commissioner of Museums,Government Museum,
Chennai - 600 008.

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FOREWORD

Generally, the publications of the Department of Museums have world-wide acclaim and there exists a steady demand for them. Consequently, there arises a need for reprinting the publications which face depletion (with 'notes of revision') whenever and wherever necessary.

In this line of reprinting, the 'Guide Book to the Anthropological Exhibits', authored by Thiru C.J.Jayadev, the former Curator for Anthropology, Government Museum, Chennai is taken up for reprinting in this financial year of 2008-09, added to coincide with the reopening of the Anthropology Galleries shortly, after a time gap of a decade – as a revised and enlarged edition – with 'Notes of Revision' by Dr.C.Maheswaren, Curator for Anthropology, Government Museum, Chennai.

I wish to congratulate Dr.C.Maheswaren, for his contribution of 'Notes of Revision' towards the enrichment of this work. Further, I am happy to bring this work as one of the reprints of this year 2008-2009, with financial aid through the Government of India (GOI) and Government of Tamilnadu funds.

I hope that scholars, students and visiting general public will find this revised and enlarged edition of the guide book on Anthropological exhibits as an useful work of reference.

Station : Chennai – 600 006
Date : 23.3.2009

(Dr. T.S. SRIDHAR, I.A.S.,)

276-5—1a

PREFACE

The book entitled, 'Guide to the Anthropological Exhibits', authored by Thiru C.J.Jayadev, former Curator for Anthropology, Government Museum, Chennai was first published in 1964 and again printed in 1994. During 2005-2009, a generous grant of Rs. One crore was sanctioned by the Government of Tamilnadu for the refurbication of the Anthropology Galleries. Certain additions, deletions and alterations of display of the anthropological exhibits necessitated the revision of tha guide book on anthropological objects. Thereby I was entrusted with the responsibility of bringing out the revised edition of the work of Thiru. Jayadev. My sincere and genuine effort hes resulted in the fruitition of this present publication. In this revised and enlarged edition, the subject metter of enthropological exhibits is introduced in sequentiel sub - sections such as "What is Anthropology?" "Nature and Significance of Anthropological Exhibits", "Recreating Cultural Contexts to Anthropological Exhibits" and so on.

Besides tha black & white photographic illustrations, e few more color plates depicting the recently refurbished Galleries of Anthropology have elso been added in this revised edition.

Having given the responsibility of officieting the valueble gallery, its maintenance and museological requirements of serving the visiting public in generel and students in particular, I aarnestly hope that this revised edition will be a true guide to one and all.

I take this opportunity to express my gratitude to the Principal Secretary/Commissioner of Museums Dr. T.S. Sridhar, I.A.S., for his generous gesture of including this book as one of the reprinting works of this financial year 2008-2009.

Station : Chennai – 600 008
Date : 23.3.2009

(C. MAHESWARAN)

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INTRODUCTION

1. What is Anthropology?

Human beings have always been interested in studying themselves. The individual human being spends his or her life in understanding himself or herself. Therefore, it is futile to speak of the beginning of study of human beings viz., 'Anthropology'.

The term 'Anthropology' is derived from the root words *anthropos* meaning "man" and *logos* meaning "discourse" or "science". And this etymological meaning is sufficiently the accurate definition of the scope of the subject matter of Anthropology – which is the holistic study of mankind and its works.

Out of all the disciplines which study various aspects of human beings, Anthropology is tha one which comes nearest to being a holistic study of human beings. And this vast subject (viz., Anthropology) is limited neither by time nor by space not even by the cultural level of a human society. In other words, "Anthropology" studies the human beings "Present", as well as "Past" and also his sub-human and pra-human origins; it studias tha mankind at all levels of culture.

2. Main Branches of Anthropology

Anthropology is sub-divided into five main branches of study namely, (i) 'Prehistory' or 'Prahistoric Archaeology or Archaaological Anthropology'. (ii) 'Physical Anthropology or Human Biology', (iii) 'Social Anthropology', (iv) 'Cultural Anthropology' and (v) 'Linguistic Anthropology'. Of these five main branches of Anthropology, the 'Social Anthropology' (which deals with human beings within the matrix of 'Society') and the 'Cultural Anthropology' (which deals with human beings within tha matrix of 'Culture') are together known as the 'Socio-Cultural Anthropology'.

The 'Socio-Cultural Anthropology' is further sub-divided into various sub-sections, viz., 'Anthropology of Religion', 'Economic Anthropology', 'Cognitive Anthropology', 'Ecological Anthropology', 'Developmental Anthropology', 'Medical Anthropology', 'Visual

Anthropology', 'Psychological Anthropology', 'Political Anthropology', 'Legal Anthropology', 'Symbolic Anthropology', 'Action Anthropology', 'Applied Anthropology'.

However, Anthropology, in general, is dichotomized into 'Ethnography' (that deals with the study of a single 'ethnos' or 'ethnic group') and 'Ethnology' (that deals with the study of more than one ethnos or ethnic groups) While the 'Ethnography' is often refarred to as 'Living Archaeology' the, 'Ethnology' is referred to as 'Comparative Ethnography'.

In general, Anthropology teach us that "all human beings ere equal, despite their individual level of culture" as hunting-gathering, herding, handcrafting, cultivating peoples. Accordingly, the paople of various cultural levels are identified as 'Hunter-gatherers', 'Nomads' or 'Herders', 'Artisans', 'Cultivators'. However, Anthropology warns that "one should not gauge the cultue of others with his or her own cultural yardstick. In other words, Anthropology guides us that 'humanistic approach should be free from ethnocentnsm'.

3. Inter-relationships between varioue Main Branches of Anthropology

(i) inter-relationshipe between 'Prehistory'/'Prehietoric Archaeology'/'Archaeological Anthropology' & 'Cultural Anthropology'.

'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' is the 'Cultural Anthropology' of prehistoric periods. That is, 'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology ' studies the 'emergence' and the 'development' of prehistoric people as artificers and their social evolution. On the other hand, 'Cultural Anthropology' studies the 'emergence' and the 'development' of historic mankind as artificers and their social evolution. For instance, the Australian aborigines are still found to use the stone tools and from observing such applications the probable utility of prehistoric stone tools are understood.

(ii) Inter-relationehips between 'Physical Anthropology'/'Human Biology & 'Cultural Anthropology'

Traditionally prescribed body mutilations and deformations such as 'scaring', 'cirumcision', 'filing of teeth' are conceived as important physical charactaristics whan a whole people share them which a physical anthropologist must study; but only a cultural anthropologist could explain their occurrence and significance.

(iii) Inter-relationehips between 'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' & 'Physical Anthropology'/'Human Biology'

'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology 'supplies material evidance to 'Physical Anthropology'/ 'Human Biology' through artefacts of material culture while 'Physical Anthropology'/'Human Biology' supports 'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' by way of studying prehistoric fossil remains.

4. Inter-dependence of Main Branches of Anthropology

Mankind baing a unity, the science of mankind, namely, 'Anthropology' ought to be a unity as wall. Thara is a practical need also for such an integrated approach. One might say that Cultural Anthropology without Prehistory would be 'rootless' and Prehistory without Cultural Anthropology would be 'fruitless'.

5. Introducing 'New Ethnography' or 'Ethnoscience'

Analytic study of human baings by outsiders in anthropological technical terms is dasignatad as 'etic study' while study of human beings by insidars in netiva terms only – free from tachnical jargons – such as 'marumakkal thaayam', 'thaay maaman', 'seeru', 'pariyam' is described as 'emic study'. Such amic study encompasses domains such as 'Folk Taxonomy' and hence labelled also as 'New Ethnography' or 'Ethnosciance'.

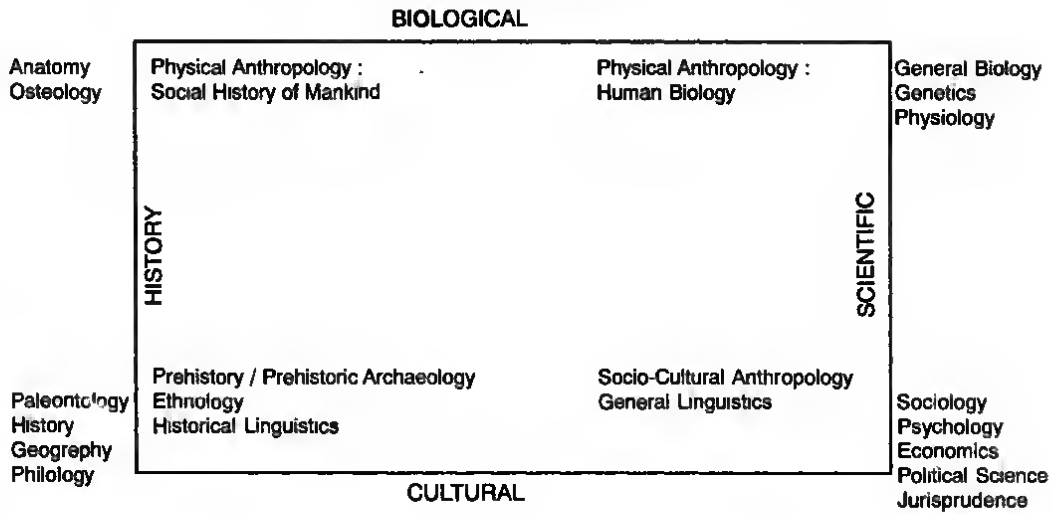
6. Conclusion

To sum up, 'Anthropology' is no longer a vague study, Not-even ambiguously vague as a study without portfolio; Rather, 'Anthropology' is a well defined holistic study of the physical, the social and the culturel aspects of mankind.

In short, 'Anthropology' is a mirror into which mankind without any labels of primitive or civilization, may look to understand and appreciate its own unbounded physical and cultural varieties.

The 'Scope of Anthropology' may graphically be shown as under:

ANTHROPOLOGY / THE SCIENCE OF MANKIND AND ITS WORKS



I. NATURE, SCOPE & SIGNIFICANCE OF ANTHROPOLOGICAL EXHIBITS

(i) Defining 'Anthropological Exhibits'

The 'Museum Materials' while presenting to the general public acquire the elevated status of 'Exhibits' from their early status of being mere 'Museum Objects'. The 'Anthropological Exhibits', in particular are mostly the creativities varying in form from the crudest to the finest. And they form the medie of interaction of any particular kind of phenomenon, technology, environment, in short, the art and the culture of any prehistoric, protohistoric, tribal, folk or urban community. Thus, the anthropological exhibits vary in range from natural relics (e.g., skulls & other human remains) to man-made artefacts (e.g., stone tools, pottery, beads, implements, metallic artefacts, weapons, ornaments).

The basic purpose of exhibition of anthropological exhibits is to meke the general public aware of the rich natural, cultural, technological and other allied heritage. In other words, the prime purpose of anthropological exhibition is to impart knowledge on 'Neture' and 'Culture' to the visitors through visuel communication.

(ii) Scope of Anthropological Exhibits

The adequate techno-sociological data of a culture is presented and communicated to the visiting public through such anthropological exhibits displayed on a theme. Thus, the 'Galleries of Anthropology' accommodate the tangible objects of culture of prehistoric, tribal, folk and urban communities of prehistoric, contemporary and near contemporary periods. Consequently, it is the primary responsibilities of the Anthropological Galleries to accommodate the representative sample of prehistoric, tribal, folk and urban cultural relics and present them for proper utilization, viz., preservation for posterity, dissemination, study and research.

(iii) Significance of Anthropological Exhibits

Imparting of knowledge to the visitors has to be done in creative way or entertaining way or judicious combination of both these

ways, depending on the theme of display. In the 'Galleries of Anthropology', which ara now thrown open to the public efter e span of e decade, ell the anthropological exhibits are presented in the combination of 'educative way' end 'recreetive way' resulting in the emergence of 'education', on tha one end and 'antertainmant', on the other end, in short, 'edutainment' amidst the visiting general public.

(iv) Primary Exhibits Va Secondary Exhibits

The museum matariels are tha 'primary exhibits' while their accessories - such as 'graphics', 'photographs', 'models', 'cherts', maps, 'drawings' form the 'secondary exhibits' - supplement the primery exhibits so as to reveel tha theme of the exhibition In an effective manner, filling all possible lacunae in the former category.

It is needless to reiterate that both the primary exhibits end the secondary exhibits of Anthropology which ere selacted for the presentation occupies the primary place of exhibition in the Galleries of Anthropology.

II. Recreating Cultural Contexts to the Anthropological Exhibits

The Anthropological exhibits tend to lose their cultural significance when they get uprooted from their raspective cultural contexts. For instance, the masks - the multivocal symbols of the primitive world – es e category of anthropological exhibits become silent the moment they get alienated from their original cultural contaxts. That is to say, the mesks – however omete they might appeer on the walls (as show piece) and or on tha museum display (as exhibit) – lose their cultural significance when get divorced from their functional use. In othar words, the mesks remein incomplete so long as the performers have not construed movement associated with them. Gasturas of tha maskad spirits and eccompaniad performers enhance their meaning further. And this is one reason why the masks in Isolation and away from thair cultural contexts – which could provide both contextuel and functional use to them-seem to cease communicating (i.e., remain 'muta') and look very ordinary. (I.e., 'insignificant'). Hence, it becomes inevitable for the curatorial staff to exercise their entire stock of museum tachniques painstakingly to bring forth tha original cultural contexts, etleest artificially. Adoption of verious 'presentation techniques' (popularly known as 'exhibition techniques') enables tha curatorial staff to recreate the culturel contexts to these uprooted anthropological exhibits.

(i) Anthropological Exhibits : Their Nature & Significance

When presantad to public viewing, the 'anthropological objects' acquire the elevated status of 'anthropological exhibits' from thelr eerlier status of being mere ethnographic materisls.

The anthropological exhibits which are the ramains snd or the creativities of human beings, vary in form from crudest to finest specimans. And they form the media of interaction of any particular kind of phenomenon, technology, anvironmant, in short, tha art and

the culture of any prehistoric, tribal, folk or urban community. Thus, they in turn form the medie of interaction of visuel communication, by keeping a link with the viewers.

As the anthropological exhibits possess manifold values such as functionel, aesthetic, culturel, their presentation must not allow eny of those velues to suffer for enother. Some enthropological exhibits may catch the attention of the visiting public for a moment or two but by end lerge the entire anthropological exhibits which are on presentation could not hold the attention of the general public for a longer duration, as people in general ere guided more by their sense of curiosity than by any other proper objective.

(ii) Need & Significance of Racreating Cultural Contexts to Anthropological Exhibits

In presenting the anthropological exhibits, the task of the curatoriel staff-epert from projecting the purpose, the use end the local origin of these exhibits - ia to ensure that those enthropological exhibits come elive to the visitors es individuel anthropological phenomenon grouped with their appropriete cultural contexts.

The caauel visitors drawn from the cross-sections of the present society generelly do not evince much interest towards the anthropological exhibits es they get uprooted from their original cultural contexts. And hence, these anthropological exhibits heve to be presented in such a way that they convey their cultural contexts and convey the message inherent in them. Consequently, the curatorial staff adopt various presentation techniques to recreate the intended culturel context to the anthropological exhibits which were uprooted from their originel cultural contexts.

In the orgenizetional level, the enthropological exhibitions generally eim –

(i) to catch the immediate attention of the visitors and

(Ii) to enliven the aroused interests and thereby 'compel' the visitors to go though the whole exhibition arene.

And both these objectives are accomplished only when the cultural contexts to the anthropological exhibits are replicated and or restored by way of recreating their lost cultural context, by adopting appropriate techniques of presentation. Such a deliberate setting which centred around a theme provides a congenial ambience wherein the visitors are forced, without realizing it, so as to conform to a predetermined itinerary that keeps them attentive and alert as well. Dioramic/Habitat presentation, Theme-specific/ Thematic Presentation, Wire-mannequin/ Wire-dummy Prasentation, Environmental Approach Presentation are some of the present trends in museology adhered while ettempting to ensure restoration of cultural contexts to the anthropological exhibits.

III. GUIDE TO THE ANTHROPOLOGICAL GALLERIES

General

The life of ancient man in India over a hundred thousand years ago to the beginnings of the historic penod is depicted in the Prehistory Section of the Museum by a wealth of artefacts characteristic of the stone, copper or bronza and iron ages in succession. In 1878, Surgeon General G. Bidie, the then Suparintendent of the Museum, made Ethnology a museum subject to be illustrated by prehistoric antiquities and ethnographic materials. World famous collections of palaeolithic and neolithic tools, ancient pottery, ornaments, beads, weapons, agricultural implements and utensils and other ritual objects of the early iron age associated with um burials and ruda stone monumants or megaliths help us in understanding the culture of the ancient South Indians.

1. Prehistoric Antiquities

The prehistoric antiquities of this museum are exhibited partly in tha ground floor of the Front Building (Fig.(i)) to the rear of the Museum Theatre and partly in the first floor of the new extension at the entrance of the Museum. The former Includas the large classical collections made and catalogued by the pioneers of prehistoric studies in India, J. W. Breeks, R.B. Foote and A. Rea. The latter consists of typical exhibits from Mohenjo-Daro and Harappa. The Breek's collection together with the collections of Cardew, Rea and others were catalogued in 1901 by Foote and these constitute tha earliest of the Museum collections in prehistoric antiquities. The Foote collection of prehistoric and protohistoric antiquities was acquired for this Museum in the year 1904 by the Govarnmant of Madras at a cost of Rs.40,000 and catalogued by Foote himself in 1914 and his 'Notes on Ages and Distribution', came out in 1916 as an additional illustrated publication. Tha finds from the Adichanallur um burials and the Perumbair megaliths were catalogued by A. Rea in 1915. These with the large collections of Krishnaswami, Manley, Aiyappan and Devasahayam, representing the stone age culture of Southern India constitute ona of tha world's largest collections of prahistoric antiquities gathered togethar in

one museum end form the index collection for reference, study and research for prehistoriens from all over Indie end ebroad.

Augmenting this huge Indian collection which practically covers the whole of Peninsular India are small but highly typical end ere representative collections of Stone Age entiquities from the world over built up by this Museum on an exchange besis. Among the countries end cultures, thus represented are the Rostrocarinates, Abevillean, Acheulean and Neolithic of England, the Mousterian end Magdalenean of France, the Palaeolithic of South Africa which resembles the Madrasian in many respect, the Neolithic of Egypt, the Tampanian of Malaye, the Patjitanian of Indonesia, the Choukoutenien of Chine and collections of stone tools and pottery representative of the prehistory of the United States of America and the Neolithic of Japen.

(i) The Old Stone Age:- The earliest known remeins proved to be definitely of human industry belong to this age. All the tools used by men at this time were of hard stone, end they were prepared by chipping with other stones so as to give them a sharp edge or a point. Their surface wes left rough. The stone age can, to some extent, be dated with reference to the geological remains indicating successive changes in climate and or in the animals living at that time. The Pelaeolithic of South India Is said to be roughly 1,25,000 to 5,00,000 years old. During this age man wae essentielly a hunter food gatherer wendering in search of geme end collecting fruits end digging up edible roots. This was the age of crude and unpolished stone tools, roughly flaked and chipped. In South India, such tools have been obtained in numerous localities from beds of laterite where thousands of years must have been required, efter the tool makers had left them, for the thick deposits overlying them to be laid down. The great antiquity thus indicated, for some of the toole is eupported by others having been found in essociation with fossil remeins of animals which have become extinct long ago in India. Quertzite was the stone most commonly used in South India, as flint which can be more easily and efficiently worked was too rare to be had for this purpose, as it was in Europe, where it is abundant.

Of palaeoliths, the most commonly known ere the so-called hand-axes, bifeces, bouchers or coup-de-poings. These are made from pebbles of suitable size by removing large flakes from the upper and lower surface, especially at the nerrow end. On some of the tools, parts of the original pebble surface can be seen. Thase were not provided with a handle, but were held in the hand when used, hence their neme hand-axes or coup-de-poinge. Simpler types of tools made from rounded pebbles by removing e very few flakes are the pebble tools end these when worked further gave rise to the chopper tools of the Soan industries. These chopper types are seen not only in the Medresian localities but elso throughout South East Asia. Another common type of peleeolith which is charecteristic of Medras is the cleaver. It is e flat axe-like tool, with a broed cutting edge, formed by the intersection of two fiaked surfeces inclined to one another at a small engle. Cleevers were ordinarily made from flakes rather than from pebbles. They can only be made from quartzite and not from flint, and are characteristic of the quertzite users of Afnca and India. One special type of these cleevers is the guillotine type characteristic of the Madres fecies. The very first palaeolith discovered in India in 1863 by the eminent prehistorian Robert Bruce Foote belongs to this Medrasien type and is a very important exhibit of this Museum in constituting the very first lendmerk in prehistory of India. Finer hand axes or Ovates cama to be made during the second phese of the palaeolithic when flaking became more refined and extended ell round the pebble from chipped, with the result, that the tool became more shapely and their cutting edges stralghter and more efficient. Scrapers were made from rather large flekes. They have e convex cutting edge running elong on one side only, the opposite side being blunt. Scrapers are used for skinning animals. (Fig 1)

(ii) The Middle Stone Age :- Towards the close of the palaeolithic age ancient men began the art of working small flake tools of egate, chalcedony, chert, comelian, jasper, obsidian and quartz. These toole were ettached in eenes to e handle and were used for cutting. On account of their small size, they are called pigmy flakes or microliths. Large numbers of waste cores from which such flakes have been removed show how these small tools were made. These

fine tools are found in a wide range of forms called blade, burin, lunate, triangle, etc. Microliths have a wide distribution in India end ere dated to about 10,000 B.C. As these small tools come to occupy a position midwey between the old and the new stone ages they are said to belong to the middle stone or Mesolithic ege though they survive in the later Neolithic phases. Thus, there is no hiatus between the old stone age and the new stone age. As mesoliths are not found in Burma they are to be derived from the Mesolithic of Western Europe.

(iii) The New Stone Age :- The Neolithic age is represented by tools and weapons made by chipping and subsequently grinding end polishing herd and tough stone suitable for the purpose. The stone axes and adzes are well shaped and polished and their edges sharpened by grinding. After centuries and millennia of experience gained in the preceding age, the Neolithic menkind perfected the art of stone tool making . The polished stone exes or celts have a very wide distribution showing that the human population had increased considerably since the pelaeolithic age. The celts were hefted or provided with handles of wood or bone and used Most aboriginal peoples the world over regard these celts as thunderbolts from heaven and worship them as they do not know their use. Among Neolithic celts there ere verious types ranging from thick axes almost circular in cross section to flat chisel like tools which are sharp et both the cutting edge and at the butt end. They were made of hard rocks such es diorite, basalt or more rarely with fine grained sendstone. Some of the Neolithic exes were merely chipped in a more or less careful manner and then slightly polished elong the cutting edge only. But in the making of e fine celt there were meny stages. A piece of rock was first selected and roughly chipped into form. Then it was first pecked, that is, angulerities due to chipping were broken down. Later, the implement was ground end all the roughness smoothened eway when it wes reedy for inserting the handle. The typical Neolithic celt has a broed rounded cutting edge and pointed butt with oval cross section (Fig 2). The Neolithic celt which is the prototype of the early hoe blade of Iron is thin and broed and of uniform thickness, the cutting edge being somewhat broader than the butt

end. The first metal tools which were made during the Bronze Age ara said to be copies of this typa of stone tool. The corn crushers and hammer stones, the mealing stones and saddle querns are also Neolithic stone tools used in milling and grinding corn or grain for food. The Neolithic Age was a period of such great progress and change in the way of life of primitive man that it was called the Neolithic revolution. This change from food collection to food production is of such great moment that even today it forms the vary basis of our socio-economic life. It was during this age which probably began over 10,000 years ago that man came to know and use such revolutionary changes as agriculture, tha domestication of animals, spinning & weaving, living in permanent settlements, making & using pottery, for all which Neolithic sites in India are yielding abundant evidences. Pottery was in the beginning hand-made and was fashioned on the model of the earlier vessels made from natural objects such as gourds, shells and horns. The Neolithic phase is in abundance in Central and Southern India and is the richest region in prehistoric remains et the whole of India. Tha Neolithic in India is dated between 6000 to 4000 B.C.

(iv) The Bronza Aga in Peninsular India :- In all the earlier excavations of prehistoric sitas in South India, no copper or bronze objects were found either in association with or immediately after the late Neolithic. The bronza objects known to us are those found in essociation with the pottery, beads and iron objects of the early iron age or megalithic burials, as for example, those from the Urn burials of Adichanallur in tha undivided Tirunelveli district and those from the cairns of the Nilgiris. This led to the view, now discarded, that tha Neolithic merged directly into the iron aga without the intervention of a Copper or Bronze Age. Finds of bronze objects in Maharashtra, Mysore and Hyderabed (1946) in strata entecedent to the Early Iron Age hava now definitely established that these metals ware being used for making tools when the use of iron was not known. The association of bronze objects with the last stage of the Neolithic of Nasik, Brahmagiri and Kallur points to a phase during which stone implements persisted along with bronze tools as in the Indus Valley. Thus, a Copper or Bronze Age is now recognized in the prehistory of South India. At these sites copper

objects like simple flat celts were found associated with microliths, painted pottery and sometimes polished stone axes. This crude and primitive chalcolithic culture of Western, Central and Southern India does not appear to have any links with the chalcolithic of the Indus Velley. It resembles the latter only in the occurrence of painted pottery, microliths and copper objects. The people of the chalcolithic phase of peninsular India lived in mud houses with flooring of some fibrous material mixed with lime. They buried their dead in urns fragmentarily. They possibly had defensive ramparts eround their settlements.

(v) The Bronze Age of Indus Valley :- About five thousand years ego when Egyptiene end Sumerians wera building magnificent tombs and temples, but living in mud huts, a highly developed urban civilization flourished in the Indus Valley extensive remains of which have been found at various sites in Pakistan. Of these ancient sites two of the most well known are Harappa in the Punjab and Mohenjo-Dero in the Sindh. At that time both Sindh and Baluchistan had a heavier rainfall end supported a larger population that they do now, and the original city of Mohenjo-Daro was considerably larger than its present ruins which are ebout a square mile in extent.

The people of the Indus civilization lived in large cities with broad paved streets. Mohenjo-Daro reveals a definite scheme of town planning. Some of the streets are thirty feet wide and are aligned from east to west and north to south. There are large underground drains through which a man can walk erect. The commodious houses are built of dned bricks and mud plaster. They are two or three storeyed and have large courtyards. There are large baths. The people stored wheat in large pottery jars which they buried in the floor of their houses. The large bricks used for building, the pottery jars and even the wheat grains stored in them ere among the exhibits.

The chelcolithic culture of the Indus Valley is e highly developed urban culture with very wide ramifications. Its expansion is vouched for by the large number of Indus sites now excaveted in Indie, viz., Rangpur, Bikaner, Rupar and Lothal.

The Indus culture was of the Copper or the Bronze Age; No traces of iron hava bean found. Copper and bronze tools existed side by side with stone tools. Characteristic exhibits of this civilization indicate the high cultural level of the people. They knew spinning and weaving, sculpture, bead meking, working in gold, silver, copper, shell, bone, ivory end semi-precious stones like cornelian. Household articles ara of earthenware, shells and stona. Pottery is wheel made, well baked and include both plain and decorated wares. The weights and measures are accurata and made of polished stone cubes. The smaller weights follow the decimal system and the larga weights the binary system. The Indus Valley people had a hieroglyphic, ideographic or pictographic writing which they engraved on square stone seels. The Indus writing is seid to be the parent of the Brahmi script from which most of tha scripts of tha prasent day Indian langueges heve had their origin. The mother goddess is prominent among the human forms of terracottas while the animal forms include the humped bull, the rhinoceros and the unicorn. The predominance of ritual objects hed led to the view that Harappa end Mohenjo-Daro were ancient ceremonial and pilgrimage centres like Mecca or Benaras.

(vi) Tha Iron Age in India :- The Iron Age in Indie is believed to be of very great entiquity. Evidence of steel casting by the crucible process is available in the Tiruchirappalli district and it is perhaps noteworthy that meny of our most primitive people know the art of smelting iron. During this period wheel mede pottery hed attained a vary high degrea of excellence end perfection. Most of our knowledge of the beliefs and practices in connection with the death rites of the ancestors of modern South Indians is derived from e study of Iron Age funerary monuments which abound all over the country. Among these are the larga urn burials so characteristic of Tirunelveli and Coimbatore districts, the large pottery cists or sercophagi of undivided districts of South Arcot and Kanchipuram, the dolmens of undivided North Arcot district, the underground stona chembers of Mysore and the several types of buriels such as rock cut tombs, hat stones end umbrelle stones of Kerela. Along with the remains of the dead, various grave goods such as cult figunnes, veses of pottery or metal, weepons, beeds and

ornaments of semiprecious stones, metal and shell were placed in the burials. The ancient beliefs underlying these practices survive in many current death customs, principally among the aboriginal peoples and the Iron Age must not be thought of as exclusively prehistoric, for it is also the age of the present time.

(vii) Urn Burials of Adichanallur :- About twelve miles to the South East of Tirunelveli town on the southern banks of the river Tambarabarani lies Adichanallur, the world's largest burial ground covering over 114 acres. The urns buried in this region are large and pyriform in shape. Thousands of such urns were found buried each six feet apart and at the depth of three or twelve feet. Their contents are varied in form and constitute remarkable exhibits.

Among the ornaments were oval shaped diadems of thin gold plate ornamented with triangular and linear dotted designs. These types of ornaments called 'Pattams' were probably tied around the forehead of the dead. They are even to this day used in South Indian marriage ceremonial where they are tied round the foreheads of the bride and bridegrooms as an indication of the married couple being vested with their new rank and status by the elders who tie them. Other ornaments such as bangles, bracelets and rings are made of bronze, shell and bone. A female figurine of Mother Goddess fashioned in bronze was unearthed from Adichanallur form the significant find (Fig. (iii)). The bronze animal figurines include buffaloes, goats, cocks, tigers, antelopes, elephants and flying birds. Very thin bronze sieve cups with perforations in the form of dots arranged in a variety of designs of concentric circles and semi-circles were also found. These fit into thicker bronze basins as lids. A number of bronze terminals consisting of several branches each ending in a spherical or conical bud and interspersed with the form of small birds or animals are probably ritual objects. The iron objects associated with the burials consisted of weapons (Fig. (ii)) and agricultural implements. These were placed around the urns pointing downwards as if they had been thrust in by the attendant mourners. The pottery consisted of the typical red and black ware so very characteristic of megalithic monuments in South

India. Most of them were provided with ring stands while the pottery bowl with a conical lid often decorated with fine dots was the main type.

The human skeletons found in these burials enable us to understand the racial types of the population of South India over two thousand years ago.

(viii) Sercophagus burials of Chengalpattu :- There ara a large number of rude stone monuments in the Kanchipuram district which have been excavated in recent years. Thase sites occur in the waste or rocky places which surround the hill ranges. Around the base of the hills the remains ere placed at short distance from the bottom slopes and usually consist of stona circla varying from eight to fifty feet in diameter, formed of rough stone boulders. In the centre of eech stone circle is deposited either e pyriform urn or an elongated pottary cist. The deposits occur at a depth of two to seven faet below tha surface. The cists or sarcophagi, several of which are exhibited in the prehistoric entiquities gellery of the Museum are oblong in shape and rounded at the ends like bath tubs. They heve hollow cylindrical legs in two or more rows. They ara covered over with dome-shaped lids. Similar sarcophagi found at Pallavaram naar Madras had only two rows of legs. In addition to axcamatad humen bones the cists contained stone and iron implements, waapons, pottery, beads and chank shell ornaments, exhibited in the same gallery ere fairly large oval earthenware shallow saucers from Malabar, one of which is without legs and the othar with very short legs. These eppeer to be ceremoniel utensils in which funerary offarings were mede. They rapresent stagas in the evolution of tha larga type of earthwara cist or legged sarcophagus of the Pallavaram type.

(ix) The Rem sarcophegus from Cuddepah :- It is a very large aarthenware sarcophagus dug up at Sankavaram in Cuddapath district of Andhra Predesh. This unique zoomorphic or animal-like sarcophegus depicts the head and body of e rem though it has six legs. This was obtained from an excavation conducted by this

Museum and had a number of megalithic pottery specimens and e few iron implements disposed eround it, besides, the usuel collection of excarnated human bones. Though this sarcophagus is unique it eppears to be modeled essentially after the usual Pallavaram bath tub type of sarcophagus. The legs in two rows are higher end the dome is built in sections with a separate attachment for the head.

(x) Ceirns of the Nilgiris : - On meny of the sacred hills of the Todas are stone circles. The *Toda* tribes call them as 'Pon Thit' meaning 'mound of metals' es metallic relics of iron, bronze, etc. are unearthed from them. Each encloses a crude sort of grave surrounded by e cairn of the drew well type. These cairns were excavated by J.W. Breeks end his remerkable collections were catalogued by R.B. Foote (Fig. 3) for this Museum. The pottery vessles consist of tail exotic looking tiered vases surmounted by domical lids. To the lids of these were ettached crude and grotesque humen end enimel figures. The buffelo is the predominent enimel type (and meny of the human figures are equestrian). Another type of pottery is the round-bottomed jer with incised or punch-merked designs. The iron objects include arrow heads, spikes, lancepoints, billhooks, speerheeds, chisels, deggers, bells, a lemp, e rattle, a sheerer and a spade. The bronze bowls are very elegant end artistically mede. One of them is en exquisite oval bowl decoreted with lotus patterns, flutings, buds end fronds. This fine bowl stands on a pedestal. It resembles a gold bowl from Ur, circa 3500 B.C. Other bronze objects ere e censer with a central rod and decorated rings. A curved hone, a mace head and some pumice stones are the stone objects among the specimens. The beads are of agate, cornelien end gold. The comellen beeds are etched, the egate beads cylindrical and the gold beads round.

The iron age burials of India have certain common features which ere cheracteristic of the megalithic culture. The use of iron implements and wheel made pottery of a peculiar red and black ware are cherecteristic of the megelithic ege. The buriels with which the megelithic monuments ere associated ere secondary,

fragmentary and collective burials. Stona circles or dolmenoid cists are essocieted with these monuments though they ara not seen in the case of the urn burials of Adichenallur.

(xi) The Romans in South India :- A good number of Romen end Venetien coins from treasure trova finde in South India testify to the extenaive trade relations which encient India had with Rome end Venice. Excavations et e site near Pondicherry called Arikamedu hava shown that these contacts were at their zenith in tha first centuries B.C. – A.D. when Rome and other Western netions imported textiles, indigo, spices, shell ornamants and beads of glass and precious stonaa from South Indie end not only paid for them in gold but also axported Meditarraneen wine to Indie in lerge two handled pottery jers called amphorae (Fig. 6). Tha Romans like the Portuguese, Dutch, French and English empire builders who came later, established their settlement and factories in the coastal towns of India and had wida commercial reletions with India. Arikamedu ie also noted for being the site where the aarliest writing in the Temil languaga waa discovered on pot sherds. Again tha archaeological map of South India began to take shape with tha dating of the indigenous pottery of Arikamedu with which imported Italian pottery (Fig. 5) of known date occurred. The establishment of tha date of Arikamedu and its similarity to the cultures of Brahmagiri end othar sites anebled the dating of thase sites.

2. *Arms* of *the Historic Period* :- While the prehistoric antiquities of the stone and iron ages are housed on tha ground floor in tha right wing of the front building, on the left wing are housed the arms of the historic period. At tha entrance to thasa wings is a vary long row of apears from the Thanjavur armoury arranged on teak panels against the wall (Fig. (iv)). There are also two huge bronze balls from China, brought as trophiee of the notorious Opium War. At the entrance to the arms gallenes are on view a varied assortment of helbards, pikes, spears and e set of Spanish plete ermour from Manila. And these are presented on a specially designed showcase mounted on wall. Tha arms collections of this Museum ere arranged

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in two rooms while a number of huge cannons are displayed around the front building. These cannons were obtained as trophies from Manila, Mysore, and Tarangambadi.

In the first arms room, ancient matchlocks, musketoons, hand guns, blunderbusses, rifles and pistols used by the English East India Company or captured by them as war trophias ara displayed. Two guns richly inlaid with gold are also axhibited in the centra which were presented by the English East India Company to Serfoji Maharaja of Thanjavur. (Fig. (v)) A set of artistically engraved powder flasks is an attractive exhibit. A series of chain shot are all displayed on wall panels of teak. A few stona shots are exhibited on special cases. On the floor of teak tables can be seen a number of cannons, mortars, wall pieces, and some coats of mail armour. Of these, a large breech loading cannons is a unique exhibit. Some of the miniatura models of mortars and cannons are also of interest.

In the second arms room, a very large and varied collection of ceremonial and lethal weapons obtained from the Thanjavur armoury are exhibited. They include swords, daggers, maces, elephant goads, choppers, knives, shields, spears, bows and arrows. Several of these weapons have exquisitely carved designs of yali, makaras and parrots on them. Among the cannons exhibited here are two very old ones which represent the earliest method of cannon manufacture. Longitudinal strips of iron are arranged inside a series of circular iron loops and the whola is welded together. Othar interesting weapons in this series are the reversible steel bows and the signed arrows of the Maharaj of Thanjavur and the Bag nak or the tiger claws, a type of weapon which could be concealed in the palm and was usad by Shivaji against Afzal Khan.

3. Ethnographic Collections of South India :- Illustrating the way of life and tha material culture of the primitive peoples of South India are the ethnographic collections first acquired for this Museum by Dr. Edgar Thurston (Fig. 4) when he conducted the State Ethnographic Survey from 1894 and published his outstanding pionear work " The Castes and Tribas of Southern India" in 1909. These have been augmented considerably by subsequent

ethnographers and are exhibited mainly in the first floor galleries of the front building. The ethnographic collections are now highly representative of the material culture of most of the South Indian tribes such as Todas, Kotas, Muthuvans, Kanikars, Chenchus, Lambadis, Saoras, Khonds, Koyas, Gadabas. These include wearing apparels, ornements, implements of collecting, hunting end agriculture, devices for making fire, musical instruments and cult objects. Other collections include writing materials, votive offerings, figures used in sorcery, shadow play and the Kathakali dence-drama.

3 (a). South Indian Tribes :- The primitive people of Southern India illustrate different levels of cultural and social organization such as the simple food gatherers and hunters, the pastoral peoples with their flocks and herds, the tribes given to shifting cultivation variously styled es *podu*, *ku*man and *pu*nem end those tribes who have taken to settled agriculture.

(i) Kadar

The *Kedar* of the Anamalai hills in Coimbatore (Fig. 7) are the oldest inhabitants of India. They exhibit e negritoid or pygmy racial strain. Their populetion is about 700. They ere fast dwindling in numbers. They speak a district language known as 'Kadar Bhashe'. Their social life is based on a simple food gathering economy. They know no agnculture and have no domestic animals except the dog. They dig up edible roots, collect honey and minor forest produce, track elephants and are experts in tree climbing. The Kader have meny interesting customs. Among the exhibits ere some of the exquisitely carved bemboo combs one of which every Kadar men has to make and present to his wife on his marriage and which the woman wears in her back heir. Similar bemboo combs are used by the negritos of New Guinea and some of these form interesting exhibits. The prectice of tooth chipping by which both men and women, when they come of age, have their front teeth filed or chipped into pointed cones to enhance their beauty is another custom which is also precticed by the Malavedens (Fig. 8). Yet another custom is their observence of mother-in-lew avoidance.

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(ii) *Hillmen of Kerala*

The *Hillmen of Kerale* include such tribes as *Kenikar*, *Mennen*, *Muduvan*, *Mele Arayen*, *Ulladen* and *Puleya*. They ere mostly hunters and shifting cultivators. They build huts of bemboo end leeves end most of thair household utensils era of bamboo. Thay use pellet bows and some of them have blunt arrows which ere used for stunning birds and smell enimels. These do not have iron points. They have digging sticks of wood and use the bow type of animal traps. Besides coloured glass beads and bese metals, these tribes use coconut shell and rattan fibres for making ornements. Like the Kader they build rectanguler houses which ere sometimes arected on tree tops. The Thende Pulaye have e peculiar custom. When a girl comes of age she is invested with an apron made of a sedga or reed called 'Thanda' (Fig. 9). Tha Ulladans are tha only tribe who use the cross bow with the trigger release (Fig. 10). This typa of bow naturally leads to the harpoon and tha herpoon errows or derts which are made in such e way that the entire arrow with hooks or berbs in the harpoon or tha front and of tha errow is detacheble end after striking the querry remains fixed to it. Another weepon used by some of the Kerela tribes for hunting smell enimels or spearing fish is the blow tube or blow gun. This is used with darts propelled by blowing air with the mouth. Blow guns ere also used by tha Sanio Sekai of Maleya and the Kenye Kedde tribes of Bornea with poisoned derts.

(iii) *Todas*

Among the people of the Nilgiri hills the *Todas* ere tha most unique tribes living with Kotas, Kurumbas and Irulas. Tha Todes are a decadent pastoral tribe tending buffaloes and living on their dairy produce. Thay liva in half barrel-sheped dwellings (Fig. 12). They are the only Indian tribes known the world over on account of some of their past customs like femela infanticide and fratemel polyandry. The Toda men are tall end handsome with equiline noses and cleer cut feetures while their women are plain with infantila features. The men ere good et carving wood especielly making walking sticks. The women embroider their garments. These ere

called 'Putkull' (Fig.(viii)). A model of the half berrel-shaped dwelling of this tribe togethar with the heavy brass ornaments, the ceremonial clubs and imitation buffalo horns which are burnt at funerals, and purses and boxes decorated with cowry shells are exhibited.

(iv) Kotas

The *Kotas* are the artisan tribes of the Nilgiris. Their population is about 2,000. They are carpenters and blacksmiths, tanners and ropa mekers, umbralla makers, potters end musicians and at the same time cultivators of tha soil es well. Thay era considared to be untouchables by the Todas as they are beef eaters. The Todas are vegetarians and the buffaloes they sacrifice at their funerals are given away to the Kotas. The Kota collection in the Museum include a smell turn-table type of potter'e whaal celled tournatta (Fig. 13) with its eccessories, iron implements lika axes, adzes and spears and ornaments lika bangles and bracelets.

(v) *Kurumbas*

The *Kurumbas* of the Nilgiris and Malebar are shifting cultivators, tha *Kurubas* of Mysore and Ballary are shepherds, the *Kurumans* of Wynad are huntars and nomad agriculturists, while tha *Urali Kurumbes* work in metal or maka pottery. Tha *Kadu Kurumbes*, the *Jen Kurumbes*, tha *Vattu Kurumbas* are others who are more primitive in that they collect honey and forast produce and hunt for thair living. The *Bettu Kurumbas* of Wynad are interesting in that they represent the only tribe in South Indie who maka handmade pottary by the scooping method (Fig. (ix)).

(vi) *Irulas*

The *Irules* are a dark skinned platyrrhina tribe inhabiting Malabar of Karala and the Nilgiri district in Temilnadu. Thay work on plentations or collect forest produce. In the undivided districts of South Arcot & North Arcot and the Kanchipuram district thay are more civilized though they constitute tha most backward groups end are given to menial occupations. The Irulae of Malabar make fire by wood friction or flint steel, catch emell gamee in bow traps

and are especially fond of the flesh of black monkey. The Irulas resemble the Yenadis and the Chenchus of Andhra Pradesh in that they are emerging out of their tribal life in the jungles and forests and are taking their place among the civil population.

(vii) *Malasars*

The *Pathi Malasars* and *Malai Melasars* of the Coimbatore district are another typical Proto-Australoid tribal people living on the Anemelais like the Kader whose dominion extends into the Cochin of Kerala. The Malasars are employed on plantations. They are good treckers and trainers of wild elephants like the Kader. They are considered as a very backward tribe, as they eat carrion. Their population is about 10,000. They resemble the Kadar in their physical type being short in stature and dark in colour. A collection of the simple ornaments made of brass and other base metals of this tribe is also exhibited.

(viii) *Chenchus*

The *Chenchus* are a primitive tribe of the Nallamalai hills of Andhra Pradesh. They have a food gathering economy and are expart huntar (Fig. 14 & 15). Now thay ara slowly taking up agriculture. They build circular huts with conical roofs of the beehive pattern. They use flint and steel for making fire. The Chenchus are Proto-Australoid in physical type, having dark skin colour, prominant eyebrow ridges, long heads and medium stature. They are allied to the Yenadis and the Irulas.

(ix) *Lambadis*

The *Lambadis* are a large picturesque nomadic tribe who are found throughout Deccan though most of them are found in Andhra Pradesh, especially in Telangana (Figs. 16 & 17) They ara also called Lamanas, Banjaras and Sugalis. They are tall, fair complexioned, have equiline noses and classical Nordic features. They are good agriculturists and excellent cattle breeders. They served as the commissariat of the Moghul armies. Lambadi women wear heavy, cumbersome ornaments and beautifully coloured

garments decorated with pieces of bead stones, cowries and bits of mirror glass, the last of which is becoming the rage of fashioneble women all over the country. A model of a Lambadi woman with her picturesque dress end ornements is one of the most ettrective exhibits of the Museum.

(x) *Gadabas*

The *Gadabas* are an agricultural tribe of Ganjam and Vizegepatnam in the then Madras Presidency. They were formerly employed as palanquin bearers and plantation labourers. Their populetion is ebout 30,000. While e sect of Gadabes speek a Dravidian lenguage (Ollar) other sect speak a Mundari language (Kathre) and have dark skin colour and Mongoloid features. The women have infentile features and wear picturesque dress and ornaments. The Gadeba women's dress consists of e narrow fringed loin cloth and a similar upper cloth, both woven out of bark fibre yam dyed in bands of red, blue and white (Fig. 18). Their ornaments consist of large coils of bress wire for eer rings, numerous strings of coloured glass beads, bangles, bracelets, anklets, finger and toe rings, besides necklaces of shell, cowries, metal and glass beads and bead head bands. The women prepare and spin yam from the bark fibres of e number of wild plents (*Ficus glomerata, Celetropis gigantea* end *Hollerhene entidysentancce*), dye the yern in red with the seeds of the Jabra (*Bisca orellane*) end blue with indigo, and weave it on primitive handlooms. A Gadabe girl is considered fit for marriege only when she knows to spin yem end weeve cloth from bark fibre. The Gadaba woman wears e bustle or figure improver of black cords at the small of her back in addition to her gay and simple garments and levish ornements. (Fig. 19).

Gadaba life is centred eround their villages to which the people are very much attached. They live in beehive type of huts. They practice both hill cultivetion with hoes end terraced cultivetion with ploughs besides, hunting and fishing.

The Gadabas have a patrilineal social organization. They practice clan exogamy end have totemistic phratnes. They heve dormitories for the unmarried youth of both sexes. Further they have a

democratic form of Govemment in which the headman aits in council or panchayat on stone seats (*sodor*) end dispenses justice. They have a hunting feast in March-April and worship Hindu Gods and Goddesses and to some of them they offer buffalo sacrifices. Their male dead are cremeted while women and children are buried. They erect stone monuments over the graves of the dead. A plaster cast model of a Gadaba woman with har dress and ornaments is exhlbited together with some of the ethnographic meterials illustrative of Gedaba culture.

(xi) *Khonds*

The *Khonds* of Ganjam, Orissa are hunters end ehifting cultivators. They are a lerge tribe apeaking a number of Dravidian languages called 'Khond languages'. They used to sacrifice humen beings in honour of thair Earth Goddass or *Tara Pennu*. A large wooden post found at Beliguda in Genjam diatrict is the only exhibit in thia Musaum reminiscent of this practice (Fig. 21). The sacrificial victim was dedicated, purchased or captured. He wes anointed with oil and turmeric and tied to the cross piece of the post which represented an elephant. Thia ia used to be whirled round and round tha upright post. Men and women danced and eang eround the victim who was drugged and intoxicated. He was then battared to death and hecked to pieces. Every Khond took a piece of the victim'e fiesh and buried it in hia field to ensure good crops and avert evil. When the practice was prohibited in 1845 the Khonds took to sacrificing buffaloes.

The Khonds have ceremonial objecta of a wide range among which cobra, tortoise and tiger represent aome of their totems. These fine seriee of brees images of animal and human figurea ere worshipped and camied in front of marriage processions. The Khonds practice different forms of marriage such es marriage by service with tha brida's parants, by mutual consant, by alopement, by ceremoniel capture of the bride or by selection from the *Dangadi Basa* or virgin'e hall. Divorce and remarriage of widows are permitted and the junior levirate by meens of which e widow marries her deceasad husband's youngar brother is practiced. The daad are

cremated and funaral faasts ara hald. Tha bison hunt dance, a characteristic faature of this tribe, is represanted by man waaring tha haad dress of bison horns and peacock faathars (Fig. 20). The men use bows & arrows and battle axas in thair hunting. Interestingly, tha Khond shaman ara found to treat the patiants with arrow (Fig.11). Drass and jewallary ara raprasented by leaf aprons & bark fibra clothing, haavy brass bracelets, anklets, rings and combs.

(xii) *Saoras*

Tha *Saoras* are a Mundari speaking tribe inhabiting tha Ganjam district of Orissa and Vizagapatnam district of Andhra Pradesh. Their population is ovar 2,00,000. Thay are madium staturad and dark skinnad with marked Mongoloid faatures. They hava flat faces, thick lips, broad and flat noses, high cheek bones and markedly oblique eyes. Tha woman have a typical haart shaped face whila tha man show super muscular davelopment (Fig. 22).

The Saoras are a timid tribe and avoid contacts with strangars. They live in rectangular houses built in parallel rows which present an ordarly appearance in the jungla. Saoras practice both hill cultivation and tarraced wet farming, collect forest produce and even used to migrata to tha tea plantations of Assam as labourers. The men hunt with bows & arrows and use a battle-axe called *tangi*. Being an artistic peopla with a wealth of ornaments and musical instruments they are given to song, dance and drink on festive occasions. Marriage is preceded by a ceremonial capture of the bride. The Saoras have a shamanistic religion and sacrifice pigs & fowls on all important occasions. Tha daad ara cremated and stone monuments erected in their honour. Buffaloes are sacrificed at funarals and faasts held.

The Saora ethonographic matarials include a collection of musical instruments of which thera is a wida range, a numbar of ornaments including anklats, armlets, head bands, ear pendants, plumas for haad drass, nosa rings, and fingar rings, a number of bows, arrows, battle-axes, knives baskats and calabashes, smoking pipes which ara usually carried stuck in tha head hair by men &

women (Fig. 23) end e number of cult figures of wood representing parrot, monkey, man, etc. are on display. A hut model represents the rectangular type of dwelling of this tnbe.

(xiii) *Koyas*

The *Koyes* are the southernmost branch of the great Gond tribes, number over 95,000 and inhabit the Godavari, Visakhapatnam & Srikakulam districts of Andhra Pradesh (Fig. 24). Though they are hill cultivators the Koyas plough the land they cultivate. They have occupational groups among them. They celebrate every harvest by e festival. They are good at hunting. Feasting and drinking are common et festivals and their bison dance is famous. The Koyas have e democretic form of pencheyet rej in which the headman in council settles disputes. Koya sociel organization is characterized by clan exogamy and kin marnage. Marnage rites include the ceremonial capture of the bride and the pouring of water on the heads of the couple from a gourd bottle. The Koyas cremate their deed, erect monuments over their graves end worship encestrel spirits and deities. Koya ethnographic materials include bows and arrows, bison horn head dress with peacock feathers, a drum used in the bison dance, a bird trap and a gourd water bottle.

4. *Folk Arts and Crafts* :- Other ethnographic collections include primitive devices for making fire, jewellery, musical instruments, writing metenals, objects used in rituel worship (Fig. (xi)) & magical practices such as sorcery or witchcreft, votive offerings & toys representing mythological tales end characters like Yeme'e durbar, the churning of the ocean of milk and the avatars of Vishnu. Imeges which ere representative of folk art include the Thanjavur terracottas and Kondapalli toys (Fig. (x)), the brass images of the Bhuta shrines of Canera, the bress figures of the Khonds of Ganjem, the wooden end cley figures of the sea fisherfolk of Orissa. Other unique exhibits in this series are the Kethekali figures, the Pavaikoothu of Kerele and the Bommalata of Andhra.

(i) *Fire meking Implements* :- The making of fire by wood friction or by percussion of flint & steel is common among most of the tribal peoples. Friction is mede use of to meke fire in one of the

three types of implements. These are the fire drill, the fire saw (Fig. 26) end the fire piston. The simpler type of fire drill used by the *Todas* of the Nilgiris, Nayadis of Malabar and the Yenadis of Andhra is workad by tha twirling method (Fig. 27). These are two long slender pieces of wood one of which has a series of cylindrical depressions scooped out in it and into one of these pits the rounded end of the other stick fits in and twirls. The first piece is held on the ground horizontally with the sockets facing up in between the operator's feet whila the other piece is hald vertically in one of the sockets and twirled by the operator using both his palms. Some fine vegatable floss is used as tinder and this is kept in e hollowed out palmyra shell. In the other type of fire-drill (used by the *Kotas*) both the pieces are stout end massive. The vertical piece is ribbed like a carpenter's drill and is rotated by churning it with a rope. The horizontal pieca is held on tha ground by one of the operators, who also holds tha verticel piece firmly in position by a cup made out of the half of coconut shell while the other person chums with both his bands. The fire pistion in which fire is produced by tha vigorous compression of air is used by some of the tribes of Malaya. A number of iron fire pistons ere among the collection of iron objects excavated from Adichanallur in Tamilnadu. Rice husks usad as tinder were found inside one of the fire pistons. The more common method of making fire by striking stone pieces such as flint or quartz with steal is met with among many primitive peoples like the Muduvan of Kerala

(ii) *Jawellery* :- The museum collectione of both rural and tribal jewellery exhibit a wide variety of designs and materials. The Kadar have ear discs of wood and pandanus leaves and make decoratad bamboo combs. The highly bejeweled Lambadis have several anklets, ermlets, bracelets and necklaces made of brass end ivory. The ornaments of the Todas include massive bracelets, anklets and chains of brass. Thay also have tassals fringed with cowry shells. The Kotas have varied ornaments of iron. Coloured glass beads, wood, fibre, coconut shells end bemboo are some of the materials which are largely used in making tribal jewellery. The Cherumas and Paniyas of Kerala and the nomedic Koravas wear coloured glass bead necklaces in profusion. Jewellery of baser

metals like aluminium, brass are common in the form of necklaces of beads or kasus, anklats, bracelets, and necklets among several rural and tribal folks like the Malasars of Coimbatore and Muduvan of Kerala. Though tribal jewellery consists at best of cheap trinklets, it is important in giving the tribesmen scope and outlet for the expression of their artistic talents and workmanship. On the other hand, rural and urban peoples wear jewellery of gold, silver and precious stones in which they invest their savings. The peasant jewellery collections of this museum vary in their designs, styles and even materials according to the castes concerned and the regions in which thay live. Thus, the Moplahs of Kerala wear mostly silvar jewellery consisting of necklaces, waist belts and chatelaines with numerous pendants. The jewellery of the Nambudri Brahmins and the Syrian Christians which are wom mostly on ceremonial occasions such as mamages have much in common between them.

(iii) *Writing Matarials* :- The art of writing on palm leaf cadjans with steel styles is vary ancient and the entire written records of Indlan literature at least during the last two millennia were writtan and preserved in this manner. There are also soma documents written on bamboo pieces. Bark paper and linen account books have been used as substitutes for paper. The linen is blackened with charcoal paste and written on with soapstone pencils.

The large collections of steel styles in this museum include many artistic forms and in some of them the style and knife for cutting palm leaves are combined into one piece.

(iv) *Musical Instruments* :- A representative collection of the principal types of musical instruments common in Southem India ara classified undar stringed, wind & percussion types and axhibited (Fig.(vil)). Among these are the following unique exhlbits. The ancient *Yazh* described in Tamil ciassical literature had disappeared from Southem India long ago. Its modem representative is the Burmese Harp or Saun, a stringed instrument whlch has a boat-shaped reasonator and resembles the lyre (Fig. 28). Another rare musical instrument is the *Panchamukha Vedyam*, a huge bronze drum with five faces which is used in temple music (Fig. 29). Yet another

exhibit which is becoming popular at the present day is the *Villadi Vedyem*, a long bow with about a dozen bells attached to it end played by a number of men to the accompaniment of a pot drum. Tha *Pulluven Kudam* is used by the medicine men or soothsayars of Kerala in their invocation of the serpent god called 'Pamban Tullal'.

(v) *Votive Offarings* :- An over sized pair of laather sandals made and offared by the Madigas or Telugu cobblers to the god Sri Venkateswara of Tirumala is prominent among the votive offerings. Other silver pieces offered to Gods and Goddesses in fulfillment of vows and as thanks-giving offerings for recovery from serious illness, take tha form of tha part of the body affacted. Thase are offerad at important Hindu, Muslim and Christian shrines in India and abroad. Brass and or clay figuras of the tiger, leopard, elaphent and boar are offered to Gods or Goddesses at tha Bhuta shrines in South Cenara to protect crops & cattie and to prevent or ward off epidamics.

(vi) *Sorcery Figures* :- Tha Moplah sorcerers of Kerala are considered to be axparts in such practices es casting out evil spirits. When e person is possessed by an evil spirit, the sorcerer transfars the spirit by means of incantations to en image of the person made of wood. Tha spirit is then secured to tha woodan image by driving nails into it. It is then cast into the sea. Such figures have been washed ashore on tha coest of Kerale thereof which are axhibited in this Museum. Ona of tham is a female figura incised on a flet wooden plank. Of tha two othars in tha round, one is a larger life-size female figure studded all over with nails and the other a very small dwarfish figure.

(vii) *Kathakali Figures* :- The celabrated dance drame of Karale is illustrated by a set of the four principal character types which portray the laading rolas (Fig. 25). The first of these is the sedate charactar *Pachai* (Green) of the great epic heroes lika Dharmaputra and Arjuna who conform to the Apollonian way of lifa. Tha Second *Kathi* (Sword) is the more imparial and royal character who is egocentric and megalomaniac in natura lika Ravana and Duryodhana. Tha third, *Thadi* (Baard) is tha character of the terrific

demoniac role of tha classical villain of tha drama represented by such examples as Bakasura, Keechakha, or Dussasana. The fourth character *Stri* (Woman) simply represents one of the royal ladias such as Damayanti or Rukmani whose character roles is almost quite uniform so as to conform to a single type. These figures depict the actual costumes and make - ups of the principal characters of the dramatic art of Kerala.

(viii) *Shadow Play Figures* :- The main dramatic entertainment in the South Indian village before the advent of motion pictures was the shadow play drama comparable to tha puppat shows lika Punch and Judy of England. This old fashioned theatrical show was probably introduced into Malabar of Kerala from Thanjavur of Tamilnadu where the art of puppet figures in the rounds till survives. Hare, epic stories are dramatized and the characters are represented by flat leather figures, the sharp black and white shadows of which ara thrown on a screen illuminated from behind. Tha figures are cut and punched out in silhouatte, and attached to slender stems by which they ara held and manipulated by tha performers who stand behind the lights. The dramatic effect is hightened by a running commentary or dialogue kept up from behind the screen. The Kerala shadow play art is called *Pavaikoothu* (Fig. 30). The *Bommalata* figures of Andhra are made of thin parchment and ara very beautifully colourad and they depict in our collection soma of the principal charactars of tha Ramayana and tha Mahabharatha (Fig. 31). The Wyang Wyang of Java which is grotesque and exotic is said to show influences of the South Indian art which has wida ramifications. A further addition to this collection are soma vary remarkabla shadow play figures from Indo-China depicting such scenes and characters as tha Temple at Angkor Vat, *Kumbakarna*, *Thadagai*, *Jadayou*, *Aprastri* and a *Maharishi*. It is interesting to note that this art extands also to China.

5. Human Biology or Physical Anthropology - This studies tha biology, evolution and ganatics of man. As man is subject to tha same laws of the physical and the biological world, he is studied here as an animal specias in his biological environmant.

(i) *Races* : - The broad divisions of mankind called races are illustrated by photographs and actual specimens of tha skulls of the Caucasoid, Mongoloid, Negroid and Australoid types. Charts, photographs and specimens illustrate such variation as skull forms, hair colour & form, eye form & colour and skin colour. A set of Anthropometric tools are also on display (Fig. (vi)).

(ii) *Primates* :- The monkeys end the apes represent divergent lines of evolution. They are not directly ancestral to man. Man is derived from a third evolutionary line represented by the extinct *Propliopithecus* of Egypt and the *Dryopithecus* series of Siwalik ages. The evolutionary line of man comes under three groups (1) the man apes of South Africa or the *Australopithecinee*, (2) the ape men (*Pithecanthropus*) of Java and China and (3) the *Neenderthal* men of Europe.

(iii) *The South African Man Apas* :- These had a brain size of about 600 c.c. Their face, jaws, and teeth show human features. They walked erect. They cannot have been the ancestors of man becausa trua men lived at tha same time in othar parts of the world (Fig. 32 and 34).

(iv) *Tha Ape Men of Jeve and China* :- They represent the side lines in the evolution of man. They belong to the *Pithecanthropus* group. They walked erect and had large brains over 900 c.c. in size, which were distinctly human in that they made and used stone tools. Their jaws projecting forward, lerge teeth, sloping foraheads and skulls were, however, ape-like. They had prominent eye brow ridges and were without chins (Fig. 33).

(v) *The Neanderthal* men :- They lived in caves mostly in Europe and made excellent stone tools. They had ape-like narrow skulls with prominent occiputs, large brow ridges, chinless projecting jaws end lerge teeth. The brein was lerger then thet of modern man ranging between 1,300 and 1,600 c.c. The posture was erect but given too much stooping and squatting. *Neanderthal man* lived side by side with modern man in many places and the two species interbred (Fig. 35).

(vi) *Modern man* :- He is not e uniform homogenous type. He exhibits greet diversity evan et the eerliest time of his appearance. Three of these diverse types give early indications of the three principal reciel types of mankind. The Cro-Magnon is essocieted with the modern Ceucesoid, the Grimeldi with the Negroid end the Chancelade with the Mongoloid.

An introductory set of exhibits illustrete humen biology end the evolution of mankind. This consists of the skulls of the man-like epas end plester cast rastorations of the skulls end reconstructions of the brains of the reces of eerly men like *Pithecenthropus*, *Neenderthal* end *Cro-Magnon men*. The races of menkind are represented by skull types representing the *Mediterreneen*, *Mongoloid*, *Negroid* and *Australoid* peoples. Included in this set is e cest of a Vedda fece in which the Veddid or Australoid type is seen et its best. This is the most predominant type in the eboriginal populetion of Peninsuler Indie being charecterlstic of the *Bhils* of Rajasthan, the *Gonds* of the Madhya Pradesh, tha *Chenchus* of Andhra Pradesh, the *Malaser* of Coimbatore and the *Peniyens* of Kerale. The *Veddas* are a primitive type of food getherers & hunters living es smell femily groups et the rock shelters in Sri Lenka who are fast diseppeering.

Fig. 1 Palaeoliths from South India.

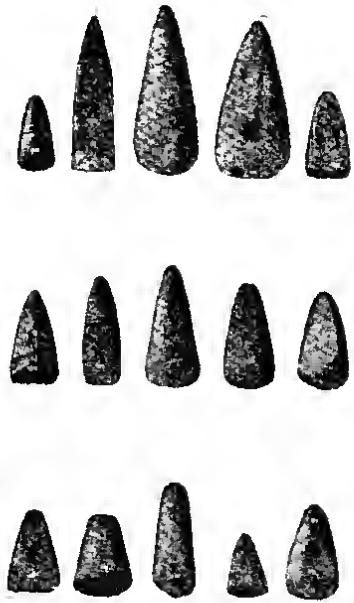

Fig. 2 Neoliths from South India.

Fig. 3 Robert Bruce Foote, Father of Indian Prehistory.

Fig. 4 Dr. Edgar Thurston. F.R.C.S.
Ethnologist.

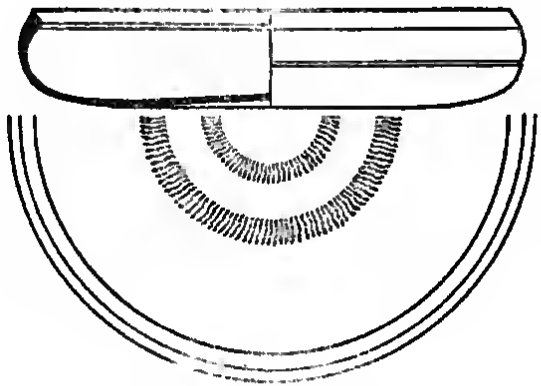

Fig. 5 Arretine Rouletted ware from Arikamedu near Pondicherry.

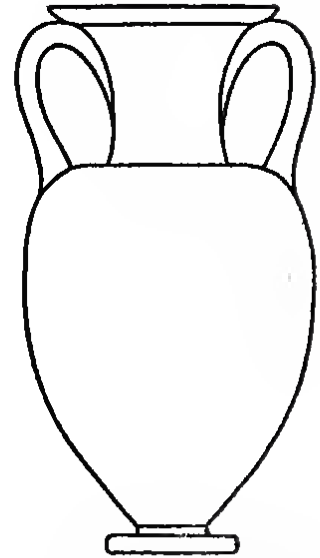

Fig. 6 Amphora. A Two-handled Wine Jar Imported into India 1st C. BC to 1st C. AD.

Fig 7 Kadar Woman from Anamalai Hills.

Fig 8 Malai Vadan Man
(Note the chipping of teeth for baautification).

Fig. 9 Thanda Pulaya Woman (Note the sedge apron)

Fig. 10 Ulladan Man using a Cross-Bow

Fig. 11 Khond Shaman treating a patient with an arrow

Fig. 12 Toda half-barrel type huts from Nilagiri.

Fig. 13 Kota Woman making pottery with a tournette

Fig. 14 Chenchus climbing a steep rock face with a fibre ladder for collecting honey

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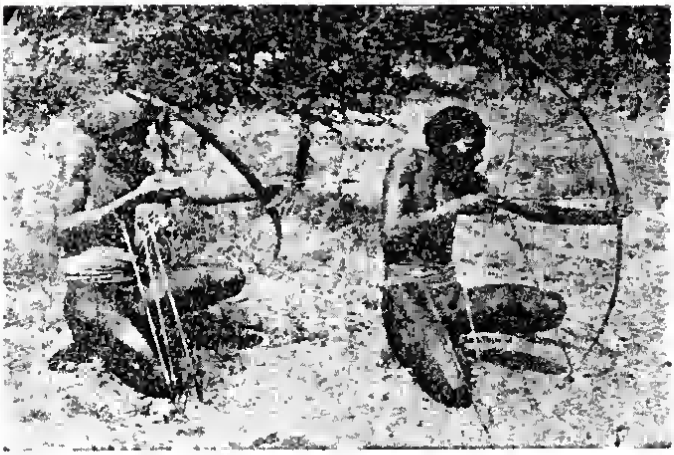

Fig 15 Chenchus of Andhra Pradesh using Bow Arrows

Fig 16 Lambadi Women from Telsngana

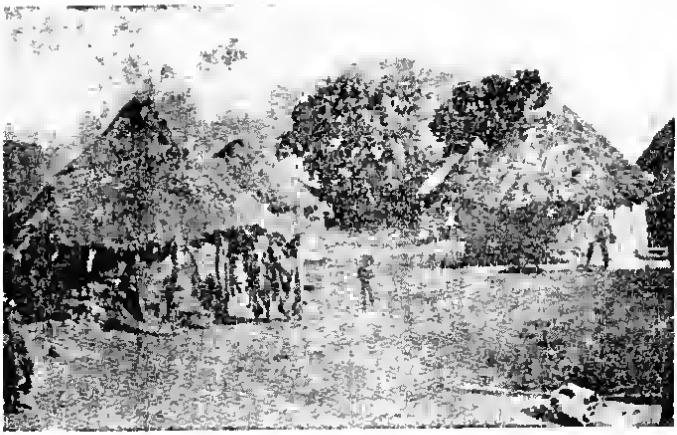

Fig 17 Lambadi Settlement from Telengana

Fig. 18 Gedaba Women at her Loom - Ganjam, Orissa

Fig 19 Gadaba Woman of Orissa

Fig 20 Khond Men of Ganjam, Orissa, preparing for a bison dance

Fig 21 Meriah Sacrifice Post from Khonds of Ganjam, Orissa

Fig 22 Saora man of Vishakapatnam

Fig. 23 Saora Women of Vishakapatnam

Fig. 24 Koya woman from Godavari
(Nota tha flowar decoration in the ear)

Fig 25 Kathakali figurea from Keraia : (1) Pachai, (2) Kathi, (3) Stri and (4) Thadi

Fig 26 Yenadis of Nellore making fire with a fire drill.

Fig. 27 Paniyans of Kerala making fire with a fire saw

Fig 28 Burmese Saun (Harp)

Fig 29 Panchamukha vadyam-five-faced bronze drum used in temples

Fig 30 Leather shadow play figure from Kerala : Figure of Rama

Fig. 31 Leather shadow play figure from Andhra: Figure of Sita

Fig. 32 Model of *Australopithecus africanus*

Fig. 33 *Sinenthropus pekinensis* (Femele) - Buet Model

Fig 34 *Austrelopithecus prometheus* - The So-celled Fire-Making Pre-Hominid

Fig. 35 *Homo neanderthalensis*-The *Neanderthal* Man.
Model from La Chapelle-Aux-Saints: Fossil

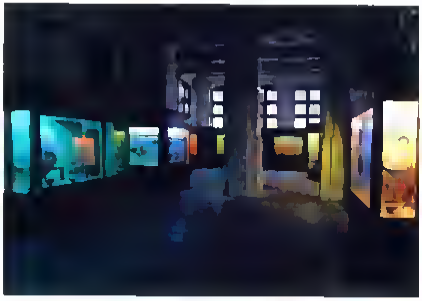

Fig. (i) Refurbished Gallery of Prehistory

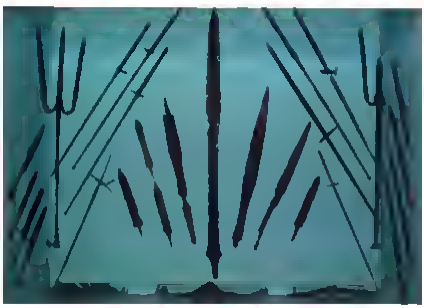

Fig. (ii) Megalithic Weapons of Adichanallur

Fig. (iii) Mother Goddess figurine of Adichanallur

Fig. (iv) Thanjavur Spears in display

Fig. (v) A view of European Arms in display

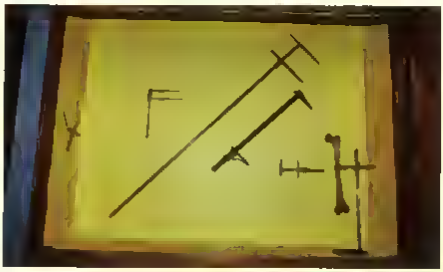

Fig. (vi) Anthropometnc Tools in display

Fig. (vii) Musical Instruments in display

Fig. (viii) Toda women engaged in embroidery

Fig. (ix) Bettu Kurumba women fabricating hand-made pottery

Fig. (x) Dasavathar - Kondapalli
Toys in display
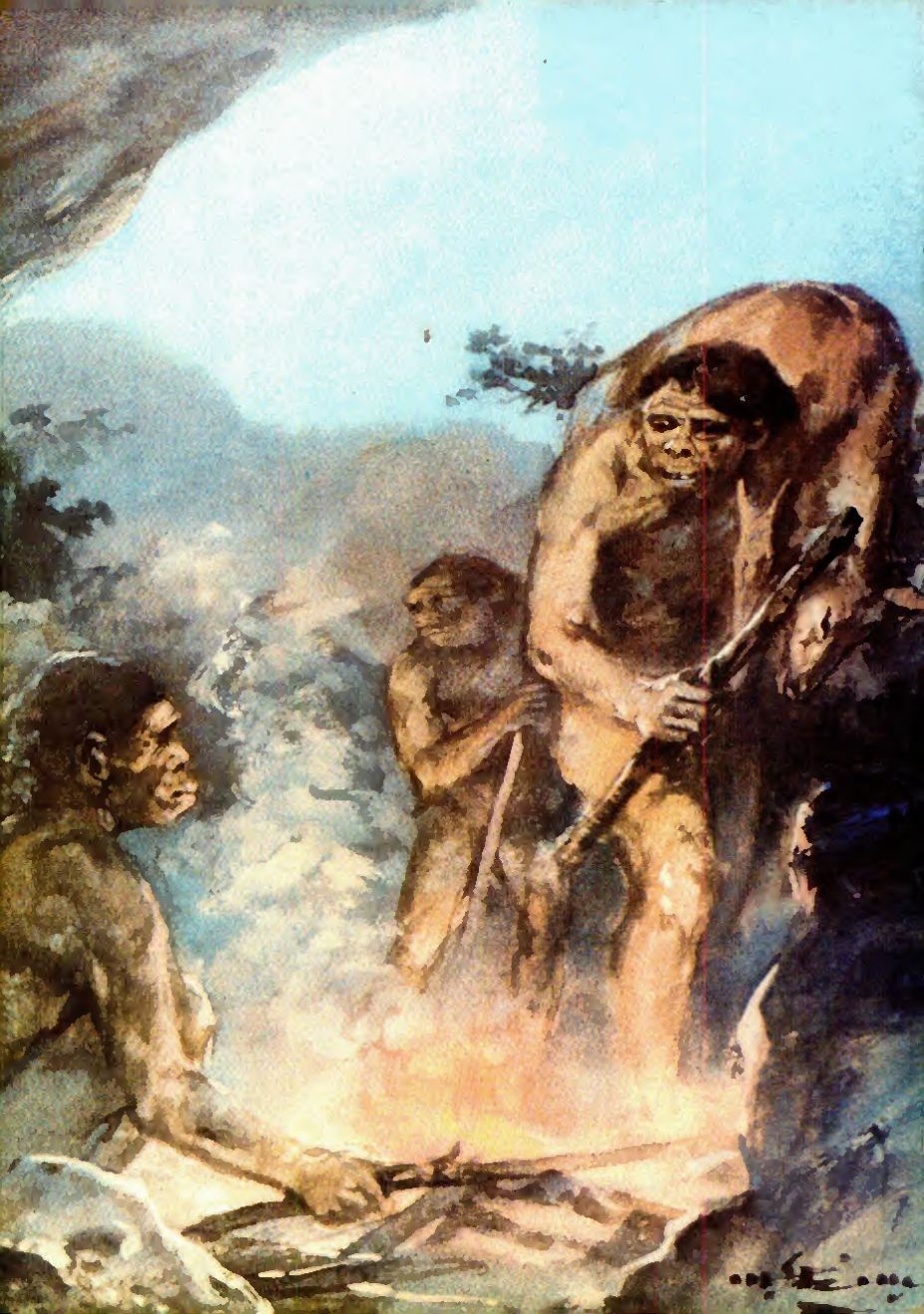
Fig. (xi) Ritual paraphernalia in display